



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of subscriptions during the whole of January. Another year we shall obviate this delay by adding to the number of list-books, so that one may be in the hands of the Ordering Clerk, while the Recording Secretary has the other. And we shall profit, too, by the past experience, so far as to forewarn publishers of our probable wants, thus advising them to prepare for our lists.

Let us plead with our subscribers to send in their subscriptions at an early day—the earlier the better. The January number of the magazine is generally out by December 15th; *it is worked off the press by Dec. 1st*; and if our subscribers would be among the first served, they should be in with their subscriptions certainly as early as November 10th, thus giving us time to order for them. It costs no more to subscribe early than late; and as it saves us a vast deal in the way of dispatching business, we do hope our friends will try to let us hear from them during the early part of November, if not before that time.

It shall be our earnest aim and endeavor *to do justice to all*; we shall not leave any effort untasked to fulfill *all* engagements, and to discharge, faithfully, all trusts. It is our interest to do so, and we know it is also our hearts first wish to please, for what is the consciousness of well doing, if it does not bring us peace of mind? Our trust is a very onerous one—a greater responsibility even, than many persons could guess; yet we labor unceasingly and cheerfully, for we know there are great and good things in store for the "Cosmopolitan Association," if it is rightly administered; and it shall not miscarry through any neglect or oversight of ours. This we say not from over-confidence in our own powers, but to advise subscribers and friends of the enterprise, not to be too impatient and restive, under delays incident to all things human. We feel that we have a right to ask the exercise of much good nature, along with their confidence, and can promise a good and faithful stewardship, and—LONG LIFE TO THE COSMOPOLITAN!

TALBOT, the artist, is engaged on a series of landscapes, entitled, "The Sons of Noah, or the Division of the Earth." The tenth chapter of Genesis supplies the subject.

"DISTINGUISHED ARRIVAL."



UNDER this head the Vergennes (Vt.) *Citizen* announces: "The 'Wood-Nymph'—the prize of the 'Cosmopolitan Art Association,' which was drawn by Mr. Fonda of this city, has arrived safely, and may now be seen by the lovers of faultless statuary, in the drawing rooms of Captain Andrews, at the Arsenal. It is a rare and beautiful specimen of sculpture. It does not fill the eye at first as much as the Art Journal engraving of it would indicate. The figure is light, girlish, in an attitude of natural repose, and carved with an exquisiteness of finish defying the pen of criticism. The face and head are purely Grecian, the dimpled hands and taper fingers will cause many a twinge of jealousy in the hearts of her female admirers, and the entire statue cannot but strike the most indifferent observer as a wonder of beauty and symmetry. Our readers are probably aware that it came from Italy, is the work of an Italian sculptor named ANGELO BIENAIME, and was carved expressly for the Cosmopolitan. It was wrought from a single block of marble, and this reflection adds essentially to the admiration of those who have an eye to the *practical* as well as the *theoretical* features of its history. The COSMOPOLITAN has made troops of friends in this vicinity by the prompt, reliable, and business-like manner in which the interests of its patrons have been cared for. But one part of the contract remains unfulfilled, viz.: the inimitable 'Saturday Night' has not yet been received. But that it will come, and that the officers of the COSMOPOLITAN strive to mete out equal and exact justice to every member, we firmly believe."

We are glad of the pleasure this work has afforded our Vermont friends, and hope to send abroad many of such messengers, to spiritualize and ennoble the taste of the American people.

In regard to the engraving "Saturday Night," copies were forwarded as rapidly as they could be worked from the plate. The process of printing is very slow; hence the apparent delay. At this time all orders, we believe, are filled.

THE GREEK SLAVE TO BE SOLD.

THIS renowned statue, which was once the gem of the *Cosmopolitan Galleries*, and awarded as a prize to a Lady member of the association, is at last to be brought to the ignominious block. Thinking that our readers who were subscribers to the association at the time the Slave was distributed, may still feel an interest in her, we lay before them the announcement of her proposed sale, which we cut from the "*New-York Tribune*."

POWERS' GREEK SLAVE AT AUCTION, AT THE MERCHANTS' EXCHANGE.

H. H. LEEDS & Co. beg the attention of art-lovers to the above important sale of the celebrated Marble Statue, by HIRAM POWERS,

THE GREEK SLAVE.

Which will positively be sold at auction at the Merchants' Exchange, New-York, on Tuesday, June 23, at 12 o'clock.

This world-renowned Statue, which is valued at over \$6,000, is the *original* Greek Slave which was exhibited through the country several years since for the benefit of Mr. POWERS, and afterward purchased of him by the Cosmopolitan Art Association, of Cincinnati, who awarded it as a prize to the present possessor, Mrs. KATE GILLESPIE, and on whose account it is now to be sold, as will be seen by the following correspondence:

"BRADY'S BEND, Pa., May 6, 1857.

"H. H. LEEDS, Esq., Auctioneer, New-York—Sir:—I have in my possession the original and world-renowned Statue of POWERS' Greek Slave, which was awarded me as a prize by the Cosmopolitan Art Association some three years since. Not being able to retain so valuable a work, I have, at the suggestion of several friends, been induced to write to you as to the policy of selling the Statue by auction. Please inform me what you think of the plan, and whether in your opinion I would realize a good sum from the above mode of disposing of it, and oblige yours, &c.,

"KATE GILLESPIE."

"NEW-YORK, May 10, 1857.

"Mrs. KATE GILLESPIE—Dear Madam:—We have the pleasure of acknowledging yours of the 6th inst., and in reply beg leave to say that if the Statue in your possession is the *original Greek Slave* by HIRAM POWERS, we have no hesitation in saying that—with proper publicity, and the facilities enjoyed by ourselves for the sale of works of art—the Statue would realize for you a very satisfactory price.

"Very respectfully, &c., H. H. LEEDS & Co."

"BRADY'S BEND, Pa., May 17, 1857.

"H. H. LEEDS & Co.—Gentlemen:—Your letter of the 10th is at hand. After due consideration, I have concluded to risk the sale of the Slave at auction, and have accordingly had it shipped to you in charge of my friend Mr. B., who will call and arrange matters preliminary to the sale, and also place in your possession the proof of the genuineness of the Statue over Mr. POWERS' own signature. Trusting you will give the sale a wide publicity, and receive a good price for the marble beauty which I so reluctantly part with, I await the result with the greatest anxiety.

"Yours truly, KATE GILLESPIE."